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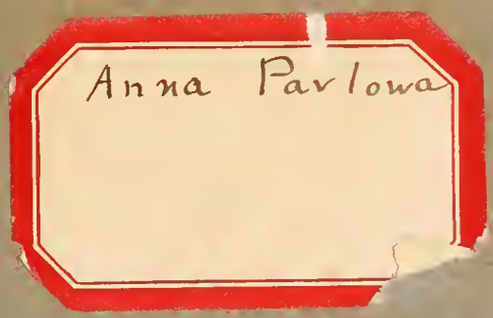

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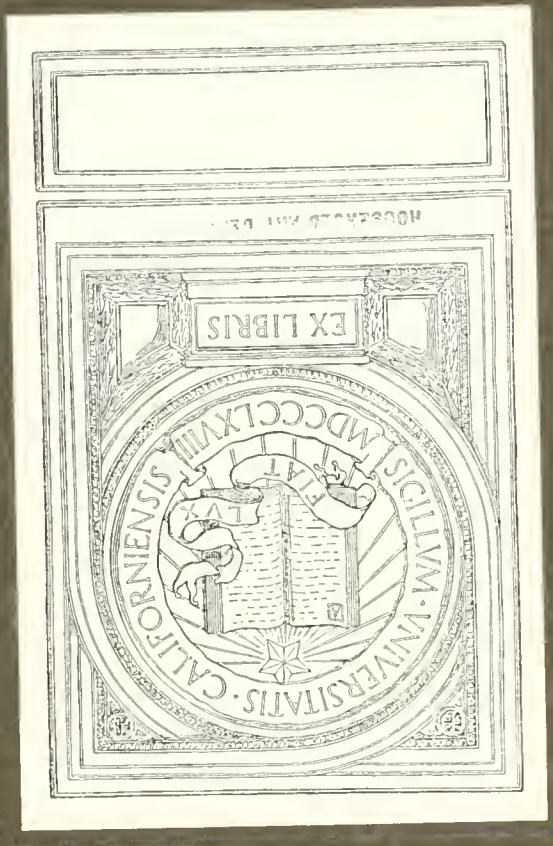

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Anna Pavlova

Pavlowa's 1914-15 Repertoire

FLORA'S AWAKENING

An absolutely new ballet of mythological character. Arranged by M. Clustine. Music by Drigo, scenes designed by Rothenstein.

WALPURGIS-NIGHT

The St. Petersburg version of this elaborate ballet from Gounod's Faust. Arranged by Clustine, settings from designs by the English artist Sime.

THE SEVEN DAUGHTERS OF THE GHOST KING

A new ballet by M. Fokine, with music by Spendiarow. The effective setting after design by the splendid artist Rothenstein.

THE MAGIC FLUTE

A romantic ballet with a pretty love-story. Arranged by Marius Pepita, late director of the Russian Ballet System. Music by Drigo.

PUPPEN-FÉE (The Fairy Doll)

A charming novelty never before performed here by Pavlowa. Arranged by Clustine. Music by Bayer, the scenery designed by Dobuginsky.

AMARILLA

A new ballet, based on a bit of Gypsy folk-lore. Music by Drigo, Glazounow and Dargomiszki, settings from designs by Sime.

LES PRELUDES

The futuristic ballet which made a profound impression during Mlle. Pavlowa's last season's tour. Music by Liszt. Arranged by Fokine.

THE DANCE OF TODAY

Introducing Mlle. Pavlowa's three new society-dances, the Pavlowana, the Gavotte Renaissance and the Czarina Waltz. Arranged by Clustine.

Mlle. Pavlowa's 1914-15 American Tour

Under the Direction of

Pavlowa Ballet, Inc.

Max Rabinoff, Managing Director

The Art of Anna Pavlowa

ALL lovers of whatever is truly beautiful, whether they be connoisseurs or not, recognize Mlle. Anna Pavlowa as the supreme interpreter of the dance art in its every detail. The consensus of expert and general public opinion accords to this distinguished Russian première danseuse a position such as has never before been occupied by any great predecessor in former decades.

The art of the dance, since Anna Pavlowa's advent into a place of conspicuous importance, has come to mean more than at any other period. In America, especially, has this been particularly noticeable, for not until Mlle. Pavlowa made her first visit to this country in 1910 did the people know the dance in its true art form. Then it was discovered that apart from superlative dancing ability other attributes required by a great artist are dramatic expressiveness of the highest order.

As the American public became acquainted with the endeavors of Mlle. Pavlowa they discovered that the Russian ballets represented a distinct and marked advance over those ballets of other schools. Every ballet presented by Mlle. Pavlowa and her company was revealed as a perfect art unit consisting of the joining of drama (composed of dancing and pantomime), music and art—the latter comprising settings and costumes.

The strength of Mlle. Pavlowa's organization was such as to establish a new standard in similar efforts. Apart from the dramatic and terpsichorean skill of each member, there was a symphony orchestra, scenes and costumes of the sort demanded in grand opera, and artistic department heads ranking among the most capable in their professions. Under conditions such as these the offerings of Mlle. Pavlowa and her associates carried a universal appeal.

This season, her third tour of the country, brings the largest and most perfect organization Mlle. Pavlowa has ever assembled, and the novelties to be introduced together with the general features also planned should make the accomplishment the finest and most pretentious in this artist's notable career.

Walpurgis-Night

OPERA-GOERS of this country who are familiar with their "Faust" doubtless are aware that an elaborate ballet, known as the Walpurgis-Night, was designed for use in the presentation of this work; but unless they chanced to be in St. Petersburg, Moscow or Paris when it was given they probably have never seen it.

Gounod wrote some of his most beautiful music for this ballet. The great composer always felt that, while its introduction in the opera was not essential to the unfolding of the story, it served to round out a performance; to make it more complete and satisfying to admirers of all the arts.

With the exception of permanent opera organizations in the three cities mentioned, which fortunately possessed a ballet equipment of the exceptional skill and size required for so vast a choreographic undertaking, few other companies giving opera have attempted to interpret the Walpurgis-Night ballet for its patrons.

The first scene in the new ballet, Walpurgis-Night. Designed by Sidney H. Sime, an English artist of marked originality. Executed by W. M. Harvey

For more than two years, Mlle. Pavlowa has wished to give the American public an opportunity to become acquainted with what she regards one of the finest ballet achievements of any time. In her examination of the original ballet, something over a twelvemonth since, the première danseuse gradually developed a belief that there were possibilities for an improvement, even, on a very great work.

When at last she decided to start preparations for the production of Walpurgis-Night, Mlle. Pavlowa enlisted the aid of M. Ivan Clustine, for many years maitre de ballet at the Imperial Opera Houses of St. Petersburg and Moscow, and for the past several seasons in absolute charge of every phase of ballet presentation at the Paris Grand Opera.

M. Clustine (who is making his first visit to this country during the present season as maitre de ballet and one of the leading members of Mlle. Pavlowa's organization) un-

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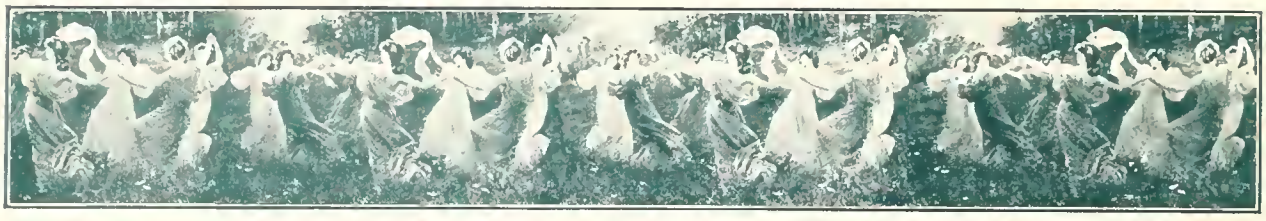


dertook to reconstruct Walpurgis-Night. His success was so great that in the form of its interpretation it becomes unquestionably the superior of the original. Eminent connoisseurs who have seen Mlle. Pavlowa and her supporting company in Walpurgis-Night contend that it is one of the finest achievements that stand to her already large artistic credit.

As a fit setting is essential for the adequate reflection of any gem, so, by a similar token, must the scenery and the costumes utilized in a pretentious ballet conform in every detail to the demands. M. Clustine's arrangement of Walpurgis-Night is in a single act, but it calls for two scenes.

The Hall of Apollo, on Olympus: second scene in Walpurgis-Night. An effective setting affording a fine contrast with the one preceding

The first depicts a portion of a vast forest, near the summit of the Sybil Mountains, which is startling in the effectiveness with which that splendid English artist, Sidney H. Sime, has painted huge tree-trunks against which human figures appear as pygmies. The second scene discloses the Temple of Apollo on Olympus, where Faust at last finds himself with Helen, who has been sought for his charge by Mephistopheles in an effort to cause memories of Marguerite to fade.

That these two creations of scenic art rank with the most stunning ever executed is the opinion of all who have seen them. To the expert, the daring massing of purples and kindred sombre tones used in fashioning the painted Forest atop the Sybil Mountains represents a supreme touch; a degree of appreciation which the public has shared. The Temple of Apollo, admirably conceived by the artist, is no less faithful to traditions in its classically drawn lines than in the harmonious blending of the scheme of colors.

The chief characters in the pantomimic action of the Walpurgis-Night ballet are Helen of Troy (Mlle. Pavlowa), Faust and Mephistopheles. As the curtain rises the two last mentioned personages are engaged in a conversation, which is of course conveyed to the audience in pantomime. Faust, in despair at the loss of Marguerite, shows but a slight interest in the latest scheming of his Mephistophelian comrade. To quote Goethe himself:

"Him can no pleasure sate, no bliss suffice,
Thus ever after changing forms he springeth.
Even to this last sorry empty trice,
Poor wretch, with all his soul he clingeth.
Me did he sturdily withstand--
Time triumphs, lies the graybeard in the sand.
The clock stands still."

This speech comes, of course, at the close of Faust's worldly existence, in Goethe's poetic masterpiece; yet it so truly represents the character of Faust that its reprinting serves well to fully emphasize it.

Though altered from the position accorded it in the Goethe work—for the purposes deemed artistically permissible by M. Clustine in arranging the ballet—the opening scene prepares the way for some of the most beautiful dancing yet seen. The costumes of Orley De Carva form an integral part of the color scheme, and here, as well as in the second scene, they call forth admiration of the highest sort.

In the concluding half of Mlle. Pavlowa's Walpurgis-Night, the open space before Apollo's Temple offers all that a choreographic director of first rank would desire for his endeavors. In order to win Helen (the Ideal of Beauty) Goethe's commentators assert that it was intended that Faust should pass, by successive steps, through the various phases leading up to the fruition of such desire. The translation of this mental process into sensible symbols is accomplished by carrying Faust on a visit to the phantom Greek world, the legions of Hellenic myth.

The fullest resources of ballet possibilities are revealed in this second scene of M. Clustine's arrangement of Walpurgis-Night. As Helen, Mlle. Pavlowa has a role that demands more than the ability to dance superlatively. While this ability is imperative it is the dramatic expression of the character assumed that requires the most subtle handling; and, finally, the joining of pantomime and dance arts.

Flora's Awakening

From Tenerani's statue of Flora

WHEN Flora's Awakening was produced for the first time, at the Imperial Theatre of Peterhof, it created a profound impression.

Although the arrangement of the material by that distinguished maitre de ballet, M. Ivan Clustine, proved a lofty artistic achievement the presentation of this one-act choreographic creation attracted particular attention to the accomplishment of the artist who had devised and executed the settings and the costumes.

Since that occasion Albert Rothenstein has been accorded a place approaching that shared by those two celebrated scenic artists, MM. Leon Bakst and Boris Anisfeld.

Like his more widely-known confreres, Mr. Rothenstein, whose place of residence is London, is a colorist of striking originality. In Flora's Awakening, Mr. Rothenstein used brush and pigments with such superlative skill that his completed task represented a garden of singular loveliness, beyond which, in the distance, hills are portrayed in a manner that imparts to the entire scene a perspective of rare artistic balance and depth.

The character of his theme demanding softness, Mr. Rothenstein has sought conscientiously (and with admitted triumph) to keep his tints at their proper tonal pitches. In this, and the admirable drawing of flowers, foliage, trees and hillsides, the new scenic master rises to undoubted heights.

The beginning of the ballet discloses Flora (Mlle. Pavlowa) and her nymphs lying asleep under the blooming bushes in the garden; and watching over them is Diana, Goddess of the Night. Presently dawn lightens the sky, and Diana disappears. As daylight breaks the air becomes cooler, with good reason, for Boreas in passing breathes icily. With shivers the nymphs awake, and in fright seek shelter under nearby leafy branches.

Boreas has vanished, but in his wake he leaves a cold dew. Here there transpires a pretty terpsichorean bit in the form of dancers who, as "Dew," flit about carrying amphors filled with silvery liquid which they sprinkle over Flora and her nymphs. Under this newer suffering, Flora appeals to Aurora for alleviation. In response Aurora comes, and with caresses comforts Flora, assuring her of the nearness of Apollo, God of the Day, whose arrival will insure relief.

Preceded by a luminous light in which Aurora gradually fades Apollo appears, radiating warmth and reviving everything about him. He then summons Zephyr, who obeys, attended by Cupid and his Cherubs. Charmed by the beauty of Flora, and conscious that it is "the will of the Gods," Apollo declares that to insure her complete happiness she and Zephyr shall henceforth be united. In the expression of joy following on this announcement a Pas d'ensemble takes place in which Flora, Zephyr, Apollo, Cupid, Cherubs and Nymphs participate.

As the dance concludes Mercury enters upon the scene to tell of the coming of Ganymede and Hebe. Dispatched by Jupiter they bear a cup filled with nectar which bestows upon those who drink it eternal youth. Quaffing, Flora and Zephyr yield to unrestrained happiness in a bacchanalian dance; and this progresses into a procession composed of Satyrs, Bacchantes, Bacchants, Fauns and Sylvans adorned at the end with the chariot bearing Bacchus and Arianne. The close of this effective ballet comprises a Grand Pas in which the chief participants are Flora, Zephyr, Apollo, Cupid, Ganymede, Hebe, Mercury and all those—save Bacchus and Arianne—of the procession.

The music written for Flora's Awakening by Richard Drigo is scarcely less appropriate than the settings and costumes reflected by the art of Mr. Rothenstein. Rich in melody, abundant in contrast which accurately suggests the variety of moods revealed in the action, it is admirably scored.

One of the finest specimens of the scenic-artist's craft yet shown—the setting for Flora's Awakening. Designed by Albert Rothenstein, executed by W. M. Harvey

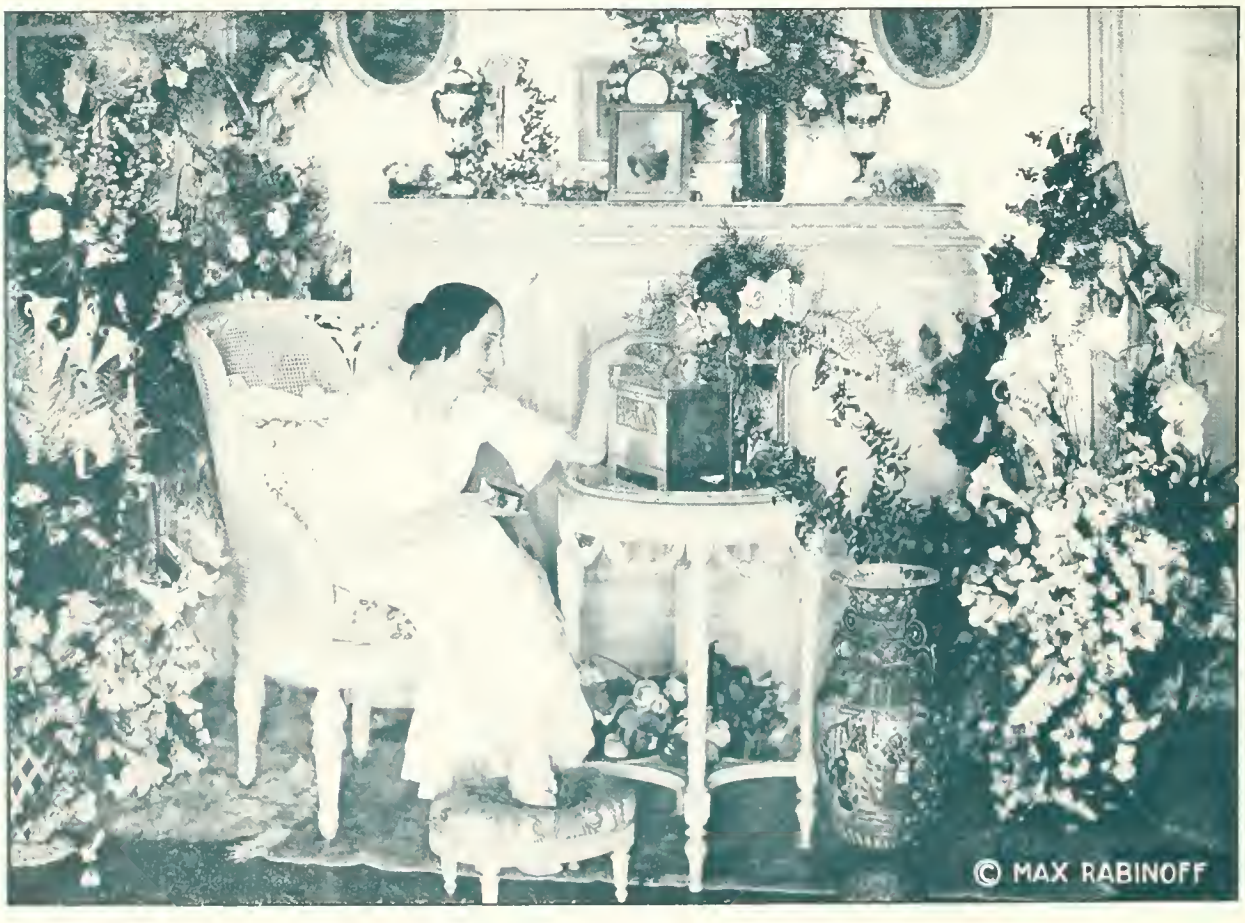
Alexander Volinine
Premier Danseur Classique

Some Leading Members in the Company

ALEXANDER VOLININE, premier danseur classique of the Pavlowa Imperial Russian Ballet, is one of several notable personalities who are members of this season's important organization. This fine artist still holds his post of premier danseur classique at the Imperial Opera House, Moscow, and he is regarded by experts as one of the first two or three masculine premiers now living. Many critics feel that M. Volinine is the most graceful classique danseur this country has yet seen, and that his finished methods are incomparable among his colleagues. Another splendid artist, who is to be seen as a soloist, is Tamara Svirskaia, also a gifted pianist, and first gold-medalist at the Munich Academy of Music.

As the master who guides a ship is all-important to its successful navigation so, too, is the musical conductor of a great ballet organization a dominant factor in its triumphs. Once again this position will be filled by Theodore Stier, conductor of the London Bechstein Hall Symphony Orchestra, whose splendid abilities have been fully demonstrated during previous Pavlowa tours.

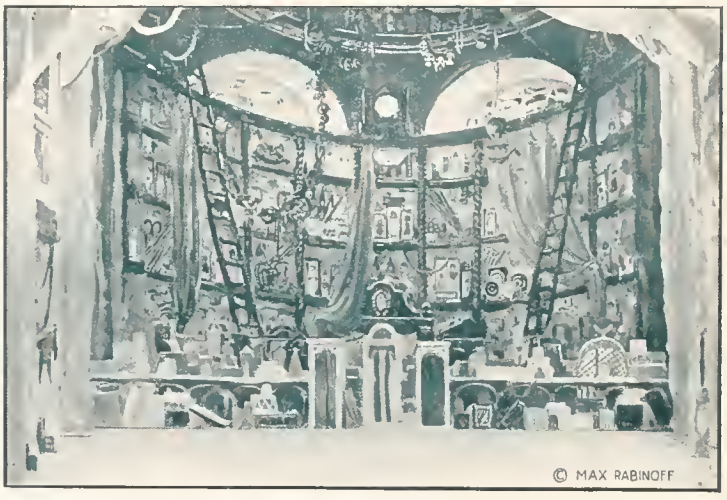
Two other members of Mlle. Pavlowa's 1914-1915 organization—manifestly the largest and greatest she has yet had—who are personalities are Stephina Plaskowieszka, première danseuse classique, and Stasia Kuhn, première danseuse caractere. Mlles. Plaskowieszka and Kuhn are premières at the Warsaw Imperial Opera House.



MLLE. PAVLOWA in the morning room of Ivy House, her London home. This photograph was taken the morning after the gala performance at the Palace Theatre when King Alfonso, of Spain, presented the distinguished artist with a diamond and ruby bracelet designed to be worn about the ankle

Puppen-Fée (The Fairy Doll)

MANY years have elapsed since this charming ballet was given in America. In those days the fanciful story, and the details surrounding its unfolding on the stage, always brought delight. While the essentials of the original Puppen-Fée are still a portion of the ballet Mlle. Pavlowa and her company are re-introducing here this season, the arrangement of M. Clustine (known as the St. Petersburg version), and the almost perfect execution by Mistislav Dobuginsky of Bakst's new idea of what the scenery should really be, make these presentations singularly unique.



In Puppen-Fée, that admirable artist, Mistislav Dobuginsky, has succeeded in depicting a toy-shop appealing to folk of every age. Executed by W. M. Harvey

Each of the two different scenes of the interior of a Parisian toy-shop in the early thirties, which form the single act of Puppen-Fée, are splendid examples of scenic art as promulgated by the great Bakst. The vivid contrasting of colors is utilized in both settings, and to the advantage of the pictures which the artist has endeavored so successfully to create. With this background, against which M. Dobuginsky has placed a secondary color scheme in the treatment of the costumes, and Joseph Bayer's melodious music, the principals and supporting associates appearing in the action are provided with every factor necessary for their purpose.

This action receives its initial impulse as the curtain first ascends. The shop-keeper, busy in making his wares still more attractive, moves swiftly about. A customer enters, then another, and yet one more; each in turn receiving the attention due. Finally through the door comes an Englishman, very evidently a man of wealth, accompanied by his wife. He makes known his desire to purchase a doll, but with the stipulation that in every way it shall be unusual.

Dolls of various sizes and value, one after another, are shown to the Englishman, none of which particularly appeal to his fancy. In response to an inquiry for something finer the shop-keeper admits that he has a very rare doll, but that he could not consent to part with her unless for a large consideration. The doll, which of course is Puppen-Fée, is brought out for the Englishman's inspection. Delighted, he pays the agreed-upon price, and ordering that his purchase be sent to his hotel departs.

Second scene in Puppen-Fée. The interior of the toy-shop when the fairy doll waves her wand. Designed by Dobuginsky. Executed by W. M. Harvey

The second scene represents another view of the interior of the toy-shop, and takes place at night after business hours. In the midst of silence Puppen-Fée, conscious that she must take leave of her companions next morning, comes from her case and waving her fairy-wand turns the various other dolls representing types of many nationalities into animated personages. This feature is one of the most elaborate ever attempted, the dancers being made up and costumed with such skill that the illusion is complete to the last detail. Then all participate in a dance, the lights grow fainter and Puppen-Fée returns to her own place. The role of the Fairy Doll is one of the best in Mlle. Pavlowa's repertoire, and in it her success has been notably pronounced.

Amarilla

THOUGH given but a single performance in this country, Amarilla on that occasion brought praise from the critics and public acclaim. This single presentation took place in the spring of 1914, at New York, just before Mlle. Pavlowa closed her last season. One of the strong elements of appeal in Amarilla is the opportunity given for the display of dramatic pantomime by the première danseuse.

In her interpretation of the character of Amarilla Mlle. Pavlowa aroused a vast audience to a demonstration such as seldom takes place in the United States. The eloquence of her miming, to many, was a revelation; and, in conjunction with dancing in which she introduced several novelties, earned for Mlle. Pavlowa a wealth of written commendation from the pens of the seasoned newspaper reviewers.

The music created for Amarilla by those three eminent composers—Drigo, Dargomiszki and Glazounow—is not only appropriate and well made, but it is of a style that is generally pleasing. Quite as pleasing, to the visual sense, are the settings provided for the single act by Albert Rothenstein, and which represents a fête champêtre that may be likened to the delicate art of Watteau.

Based upon the text taken from an old gypsy folk-song, the story of Amarilla carries the gypsy flavor. It starts in the garden on the estate of a wealthy countess who is preparing to marry a count, who, in peasant garb, has long before won the love of Amarilla. To this garden the gypsy-queen, Amarilla, and her band are brought to lend festivity to the occasion by their dancing.

Presently comes the moment for the telling of fortunes; and then, for the first time, Amarilla discovers the identity of her long-missing wooer. Astonished at her discovery, Amarilla is about to speak, when warned by the count to keep silence; then, stunned, she swoons. To avert a scene the unheeding nobleman gives gold to the gypsy-queen's brother, and commands that she resume her dancing.

It is here that the grief-stricken gypsy girl, deluding herself with the thought that she may yet regain the favor of her peasant-count, abandons herself to a dance of unrestrained wildness. But its end merely sees the count escorting his fiancée from the garden. Eager, half-hoping for her count's return the gypsy queen waits, and at last he comes. Instead of words of love, however, he brings her a purse of gold. Then turning abruptly he leaves to rejoin his countess, and Amarilla falls unconscious to the ground.

Les Preludes

ONE of the most pronounced triumphs ever attained in this country by a ballet novelty came last season to Michael Fokine's arrangement of his conception of Lamartine's Poetic Meditations, and called Les Preludes. The critical opinion of those who saw Mlle. Pavlowa and her supporting organization in première presentations of Les Preludes was that it was a masterpiece. The praise of the reviewers was equally voiced for the accomplishment of M. Fokine, the stunning setting by Boris Anisfeld and the fitting character of Liszt's third symphonic poem for the musical illustrations required.

As Liszt himself was inspired by the French poet's work to compose the music now so thoroughly known in the concert-auditorium, so, also, was M. Anisfeld stimulated to superlative efforts. This young Russian has supreme gifts, and among them an imagination unusually creative. The single picture he saw he transformed to canvas, a poetic bit of realism, even though tinged with futurism, in which the greens and violets effectively contrast, under clever lighting effects, with the reds and yellows.

The scene presented at the curtain's rise is screened by the darkness that foreshadows dawn. As the first tiny beams of light disclose the picture it reveals human tranquillity; and almost immediately feminine figures representing Beauty, Light and other attributes and emotions in the joys of Life make known their presence. There, too, is Man contentedly reclining at the side of his beloved.

Presently, among the rocks in the background, gather the phantom-like figures typifying the powers of Darkness; but until Light and Joy have been vanished by Darkness and Death, Man and his consort are aware only of Happiness and Light and Peace. It is then that Man, finding himself alone with Darkness, undertakes the enforced conflict. Strengthened and guided by the power of Love, he musters to his aid those sterling qualities without which there is no true manhood, and in the end is triumphant.

Though victorious Man sees Life anew, discovering it to be different from the tranquil existence he had imagined. Thus disconsolate, he seeks a resting place where Love and her handmaidens—the daughters of Beauty and Light—return to heal his wounded soul. Then does Love again reign supreme.

The Bacchanale

Drawn by Malvina Hoffman

The Seven Daughters of the Ghost King

MYTHOLOGICAL fragments have always offered wide possibilities for use as the basis of choreographic endeavors. The Seven Daughters of the Ghost King, as many persons will discover, bears in one respect sufficient resemblance to Wagner's music drama, Die Walkuere, to call it to mind. Here, however, the similarity ends; for each is complete within its own artistic sphere.

Though not an opera, this new ballet is decidedly operatic. The arrangement composed by Michael Fokine, maitre de ballet at the Imperial Opera House, St. Petersburg; the music written for the work by Alexander Spendiarow, and the scenery and costumes prepared by Boris Anisfeld have all been combined into a choreographic unit of a sort such as Russians, alone, seem capable of creating. In other words, unaided by a declaimed text, these gifted people seem whenever they try to succeed in joining the arts of music, drama, painting and architecture in a way that each merges perfectly into the other.

The story of The Seven Daughters of the Ghost King concerns the ruler of the Djinns, the lovely septet he has long guarded from contact with mortal masculinity—and the uncontrollable passion, love. Restrained within the King's castle on a mountainous peak accessible alone to immortal heroes, these women have passed their days. Matured, their souls become filled with a longing that cannot be satisfied from the pleasures of game-playing in the garden.

But one bright morning, during the King's absence, a mortal prince, known as Hassam, reaches the outer gates. His followers are with him, and thus besought the maidens grant them admission. Impressed by the attractiveness of their visitors, six of the King's daughters join with them in a dance of rejoicing. Only one, Crystal Spring, the youngest of the sisters, refrains; but standing there she has fallen in love with Prince Hassam. In the midst of the dance the King suddenly returns, and in anger employs magic fire—as does Wotan in Die Walkuere—to destroy the six errants. Left alone, there is no peace for Crystal Spring. Life without her sisters and without love holds nothing for her; and loving Prince Hassam with him she dances a dance of death, and dies.

The Magic Flute

THERE should be no confounding of the ballet, The Magic Flute, with Mozart's opera of that title. Each is wholly different from the other in substance, even though of some slight resemblance in the matter of the instrument which sets to dancing all who hear its tones save the one who plays it. The single scene in The Magic Flute shows a bit of outdoors in a French village in the time of Louis XV. The chief persons in the story are Lise, a farmer's daughter (Mlle. Pavlowa), and Luc, a youth who works beside her in the fields. Like many another couple, they experience difficulty with their course of love which does not run smooth.

As the scene opens a large number of peasants are gaily drinking beer dispensed to them by Lise's mother as a reward for well-performed tasks. In the excitement Lise motions surreptitiously to Luc to join her, and directly they take part in the dancing. As they do so a footman of the marquis enters bearing a message announcing that his master will shortly appear to choose a bride from among the maids of the village, and almost immediately the old marquis himself hobbles into view, and seeing Lise instantly declares she is the bride he seeks.

Disconsolate, the boy sits on the steps of his sweetheart's dwelling and sitting there he sees an aged hermit also turned from the door by the irritable farmer's wife. Seeing another in trouble similar to his own Luc goes to his rescue, and finding him in need of money he tenders the hermit his last coin.

Learning the cause of Luc's unhappiness the hermit gives Luc a flute he is carrying, and the youth seeing an inscription on it reads: "Play on this and everybody will be forced to dance. It will bring you luck." Smiling, Luc turns to address his companion and then discovers that he has mysteriously vanished. Putting the flute to his lips Luc pipes a tune and Lise appears, dancing. As she is informed of the qualities of the new gift her mother and the marquis appear, followed by servants armed with brooms and sticks. Instead of attacking, however, they are moved to dance.

The marquis charges Luc with sorcery and calls the gendarmes to arrest him. Luc plays and again everybody, including the gendarmes, prance about. After a time Luc is disarmed of his magic flute and taken before the judge who orders a test. Its certain power compels everybody to dance, and the judge, his dignity outraged, condemns Luc to death. But now the notes that had proceeded from the magic flute are heard elsewhere, and the bewildered assemblage behold Oberon, in splendor, standing above them. He reveals himself as the hermit that day cast out by the farmer's wife, and she, asking forgiveness, receives it on condition that she will no longer bar the way to the marriage of the young sweethearts, Lise and Luc.

Raymonda

PAVLOWA, ever the mistress of novelty and ever the artist supreme, has this season included in her repertoire, already astoundingly large, the ballet "Raymonda," perhaps one of the most noted choreographic dramas ever produced.

Never before has "Raymonda" been presented outside of Russia itself; for it is the one ballet most highly prized and most carefully guarded in the archives of the Imperial Russian Opera.

The sujet or scenario for "Raymonda" was conceived originally by Marius Petipas and Lydie Pachkoff. The music was composed by Alexandre Glazounoff in the prime of his life when he was at the height of his artistic career. The music is operatic, and every dance figure and every mood that the dancers are called upon to express, has its synchronous response in the score.

M. Clustine rearranged "Raymonda," shortening it from three acts and five scenes to two acts. It is the Clustine version that Pavlowa uses. The dramatic, musical and choreographic essentials have been faithfully preserved and the Clustine version has been termed by critics even more effective than the original.

MLLE ANNA PAVLOWA
M. ALEXANDRE VOLININE

The locale of "Raymonda" is in the south of France during the Crusades and the Quest of the Holy Grail. In those olden days belief in the miraculous power of certain images was deep rooted. One of these images was the Lady in White. It was believed that whenever danger of any kind threatened owners of a certain estate, the statue came to life, and with magic power banished the workers of evil.

The ballet opens with a scene in the interior of a mediaeval castle the day prior to the wedding of Raymonda. Preparations are being made for the nuptial festivities. Raymonda's aunt, a young widow, the Countess Sybilla, enters accompanied by her chamberlain. Raymonda's friends beg the Countess to tell them the legend of the Lady in White. The young people scoff the story, and treat it as a joke, while dancing around her. While Raymonda is greeting her friends, a knight enters with a message from her betrothed, Jean de Brienne. As she concludes reading the message, and while Raymonda, as well as her friends, are dancing with joy, the chamberlain enters and reports that a strange Mauritanian knight, Abdurachman, waits without the castle gates and begs an audience. Raymonda and her aunt are somewhat surprised at the unexpected visit, but with their usual hospitality they bid the chamberlain escort Abdurachman within. Abdurachman explains that he has heard of the grace and beauty of Raymonda and that he wishes to pay his respects.

The nuptial celebration begins and Abdurachman is prevailed upon to remain. Raymonda's friends dance first and then she joins them. Abdurachman is enchanted by Raymonda and he orders his attendants to bring a chest of valuables. He begs Raymonda to choose her own present, but she refuses the offer indignantly. The dancing ceases; it grows dusk and all retire. The Countess informs Abdurachman that an apartment in the castle is in readiness for him.

Raymonda lingers with her friends. A harp is brought to her and she begins to play, asking some of her friends to dance for her. Finally the ecstasy of the dance overcomes her and she herself dances

while another friend plays the harp. Raymonda fatigued from dancing throws herself upon a couch and falls asleep.

Suddenly Raymonda wakes and sees the Lady in White leave her pedestal. Raymonda is terrified, and she cannot move. The Lady in White approaches Raymonda and commands her to follow. Together they pass into a beautiful garden, Raymonda walking as though hypnotized.

The second act is laid in the castle garden, over which the moon casts fantastic rays. Raymonda sees in her vision her fiance, Jean de Brienne, surrounded by his knights and entourage. The Trumpeter of Fame announces the triumphs of Jean and a celebration begins. In the merrymaking and dancing which follows, Raymonda joins. Suddenly the moon is blotted out and all is inky darkness. Raymonda's friends disappear. She feels the arms of a man about her, and as a fitful ray of light plays upon the face of the man, she recognizes him as Abdurachman. In desperation she frees herself from him and tries to escape. Abdurachman tells in passionate pantomime of his love for Raymonda, but she repulses him and declares that she loves only her betrothed, Jean de Brienne. Becoming enraged, Abdurachman draws his sword and approaches Raymonda. As he is about to thrust it into her body, he is again struck by her beauty. The sword falls from his hand and he rushes to Raymonda as she falls in a swoon. The vision changes once more. Abdurachman has disappeared. Raymonda tries to flee from the garden, but elfish sprites rise in her path and dance around her. She cannot break through the ring. Overcome by fear and exhaustion she falls fainting. Gently the sprites carry her to a bench, the sun rises, and the glory of the morning comes to dissipate Raymonda's dream. Raymonda's attendants failing to find her, rush into the garden where they discover her peacefully sleeping. As she wakes she explains to them what has happened, and they vow never again to make light of the legend and the powers of the Lady in White.

PAVLOWA
The Incomparable

Chopiniana

IT remained for a Russian master musician, a Russian ballet master, and a Russian choreographic artist, combined, to blend the wonderful poetic melodies of the Polish master, Chopin, into the semblance of a ballet. The musician is Glazounoff; the ballet master, Clustine; and the artist, the Incomparable Pavlowa. The result of this combination of artistic talent is a novelty of entrancing worth and a most unusual choreographic effort.

Chopin composed primarily for the piano, but he was essentially a master of moods, and so in the series of nine dances arranged by M. Clustine, the genius of the great Pole finds new and irresistible beauty through the creative inspiration which Pavlowa brings to each separate number. It was Glazounoff who arranged the various Chopin works into musical form for ballet purposes.

"Chopiniana" is based upon etudes, preludes, mazourkas and waltzes, ranging from the stately measures of the famous Polonaise in A-Major through the delicate strains of a nocturne and a waltz to the lilt of a mazourka or a prelude, or the bewitching undulations of the famous D-Flat Major waltz.

Each of the numbers in "Chopiniana" is strikingly beautiful and each is complete in itself as a dance, yet each is connected with the others by a subtle link of rhythmic buoyancy. The very essence of Chopin's genius is etched like a bas-relief with a musical background. It is the inherent interpretative quality of the great master's compositions which makes them lend themselves so readily for Pavlowa's purposes. They are eminently suitable for expressive dancing. Nine separate works comprise the basis of "Chopiniana."

These are:

1. Polonaise in A-Major
2. Prelude, Opus 28, No. 17
3. Valse, Opus 64, No. 62
4. Mazourka, Opus 33, No. 4
5. Prelude, Opus 28, No. 7
6. Valse, Opus 34, No. 2
7. Mazourka, Opus 67, No. 3
8. Valse, Opus 12, No. 4
9. Mazourka, Opus 33, No. 2

Pavlowa in Modern Social Dances

The Pavlowana

MLLE. PAVLOWA performed a number of very important tasks during the summer of 1914. Some concerned the acceptance of new ballets; some had to do with costumes and scenery for these ballets and for the divertissement novelties which are all being introduced in America this year for the first time anywhere, and other of these important tasks related to the membership of Mlle. Pavlowa's carefully formed organization. But none of these matters was approached by the première danseuse with an enthusiasm greater than that shown in creating the three new social dances, which she herself and every member of her company are presenting on this tour at every performance.

The first of these new dances is entitled The Pavlowana. It is Spanish in character and is in some respects a little like the maxixe, though in a basic way different. Retaining the fundamental excellences of these dances, The Pavlowana has been developed chiefly to afford satisfaction to those engaged in dancing it and, also, to permit the various figures to be executed in a manner that is visually artistic. It will be readily seen, as Mlle. Pavlowa and M. Clustine interpret the Pavlowana, that every step and pose is well within the abilities of the average dancer and that the entire dance serves as a distinct aid toward the cultivation of bodily ease, repose and grace.

1. Beginning the first new social dance, The Pavlowana. A step forward, with dip

2. Buoyancy should be the keynote in this pose in the delightful Pavlowana

Danced in two-four time, moderato, The Pavlowana requires preparation by each of the two partners consisting of assuming an attitude bringing the lady and her escort side by side, she resting her left hand in that of the gentleman's right. As the rhythm becomes firmly fixed, and while the dancers are in the relative position shown in photograph number one on this page, both take a fairly long step forward. This step is begun by the lady on her right foot and by the gentleman on his left, the knee of the advancing foot being bent to enable a dip. The dancers now proceed with two additional forward glides during which the foot on which the glide is taken is kept flat upon the floor.

When three such forward steps have been performed the dancers pause, the lady supporting the weight of her body on her right foot, the gentleman performing the same service with his right. Each partner now advances the other foot, the toe being pointed and with the arms nearest each other brought aloft, as displayed in photograph number two, and in this pose preparation is made for the formal salutation which is clearly shown in photograph number three. From this salutation the partners continue The Pavlowana through figures two and three—in which the positions are both open and close—to figure four. This last figure consists of a pretty and simple turn by the lady who is assisted by her partner.

3. A formal salutation, required in the Pavlowana, which demands stately grace

The fifth and final figure of The Pavlowana starts with the lady and gentleman poised as shown in photograph number four, from which position a change is made that reverses the lady to the opposite side, in which her back instead of her face is then presented. As she changes places the gentleman does likewise, the partners altering the poses of the arms so that the escort takes with his elevated left arm, which is carried back on his head, the uplifted right hand of his lady; and as he does so he extends his right arm forward across the back of his partner, clasping with his right hand the left hand of the lady. From this position the gentle-

man now assists his partner to step to her right until she stands slightly in front of him, when the couple is then prepared to resume the position shown in photograph number one and recommence the dance.

One of the most delightful dance compositions of the year is being used by Mlle. Pavlowa for The Pavlowana. This music, which was written by Edward C. Moore, of Chicago, was awarded one of the three cash prizes of $500 offered by Mlle. Pavlowa for a suitable musical work for this purpose. This competition, which was open solely to American musicians, brought over three hundred manuscripts to the Russian première danseuse during the summer of 1914, and Mr. Moore's music, together with that composed by others, gained the $1,500 awards, comprising three prizes of $500 each.

4. The last Pavlowana pose. The lady and her escort preparing to recommence

The Czarina Waltz

MLLE. PAVLOWA'S principal endeavor, in originating the Czarina Waltz, has been to devise a social-dance of abundant variety which, while effective, would not be too difficult for dancers of moderate abilities. The existing tendency is in the direction of figures and steps of fancy and semi-fancy character, and to create them Mlle. Pavlowa has spared no ingenuity. But they will be found, in the Czarina Waltz, to be uncommonly beautiful to the eye and to be so fashioned that each progresses naturally into the one that follows.

1. Starting the Czarina Waltz. The lady moving forward, her partner backward

The Czarina Waltz was designed to preserve all the admirable features of the original waltz, one of the most important being the strong rhythmic quality. In the old-fashioned waltz, however, the lack of contrast in steps and of variety for the dancers made it what one might term colorless. Mlle. Pavlowa's Waltz will be found to possess qualities of genuine appeal, one of the most conspicuous being that it requires those who execute it to reflect three different kinds of spirit in each of the three divisions of the dance.

In these divisions there are fourteen steps: the first division containing two, the second division three and the third division three figures, in which are fourteen steps. To properly perform the Czarina Waltz the dancers should give the introductory division in a dreamy fashion, the second division with gaiety and the closing one with as much abandon as is possible without exaggeration. These points must be borne in mind by those who dance the Czarina Waltz, otherwise its true spirit will not be given. A careful observation of the interpretation of this dance by Mlle. Pavlowa and her partner, M. Clustine (who posed for the photographs herewith shown) will reveal the advantages of denoting the different spirits at the requisite moments.

2. A graceful Czarina Waltz turn, executed by the lady with her escort's aid

Assuming, now, that a cavalier and his lady are preparing to dance the Czarina Waltz. As photograph one indicates, the feminine dancer takes an attitude that is buoyantly erect and almost opposite her partner. By standing a trifle to his right she can readily rest her right elbow and hand on the right shoulder and arm of her escort. Both dancers are supporting the weight of their bodies on their left feet and pointing the toes of their right. The first step the lady takes is forward on her right foot, and as she does so the cavalier, whose right hand is at the waistline of his partner just above her left hip, moves backward on his left foot. In this

position the dancers rise and lower on the toes of both feet in strict time to the music.

The next step in the Czarina Waltz asks more of feminine skill than of masculine. Extending her left hand so it may be taken in the right hand of her escort, the lady commences a graceful turn to her left. She passes under an artificial arch caused by her own elevated arm and that of her partner, who has the task of helping the lady in maintaining her poise as she revolves in a complete circle on the left foot, using short step with the right to effect the turn. As he aids his lady, the cavalier stands firmly on both feet, with his left hand on his left hip. The photograph bearing the number two indicates the correct execution of this step.

When the lady has completed the circle she continues on past her partner so that she may take a position at his left side. As she does so she places her right hand in his extended right, lifts her left arm over her head and inclines her head and body to the right. She is now changing her manner from the dreamy to the gay, and as her partner takes with his elevated left hand that of his lady both dancers maintain their poise on their left feet, and raise their right legs, being careful to point the toes of their right feet. The dancers are now ready to move forward.

3. Poised, the dancers are ready to begin another figure in the Czarina Waltz

4. Swinging into the final figure of the Czarina Waltz, a hesitation step

This next step is one extremely graceful to perform and gives every chance for the display of bodily grace and repose. It provides, further, for lightness, and in conjunction with the other figures of this second division is unusually attractive. Photograph four presents Mlle. Pavlowa and M. Clustine at the beginning at the final figure of the Czarina Waltz. After open and semi-open positions the dancers now swing into a waltz in which there is a "hesitation-pause" and other features of marked interest to progressive social dancers. Henry B. Ackley, of Waukesha, and Harry B. Auracher, of Chicago, wrote the Czarina Waltz music which gained this $500 prize.

Gavotte Renaissance

THE third of the social dances devised during the summer of 1914 by Mlle. Anna Pavlowa is the Gavotte Renaissance. This should not be associated with the Pavlowa Gavotte, which the Russian première danseuse originated a year ago and which, was regarded as the most popular of the new and original dances. The Gavotte Renaissance is composed to the same metrical time as its predecessor, but there is so little resemblance between the two that each may be regarded as independent of the other. From the standpoint of completeness, the new Gavotte represents the highest point in a dance of this character.

The beginning of the Gavotte Renaissance finds the cavalier and his lady standing side by side, at some little distance from each other. Their hands are crossed, the lady's left extending almost straight out at right-angles to her body and over the right arm of her cavalier. With their feet together, and flat on the floor, the dancers then assume the positions shown in photograph number one, which represents Mlle. Pavlowa and M. Clustine starting the first step of this delightful dance. As the right leg is lifted from the floor each dancer shifts the weight of the body to the opposite foot, and as the rhythm of the music becomes firmly established the forward step is taken.

As the figures of the Gavotte Renaissance progress it becomes

1. Taking the first step in the Gavotte Renaissance; forward to the right, and a dip

apparent that this is a dance that, despite its many steps, can be executed by the average social-dancer. The complete and semi-open positions prevail for the greater part of the early figures, and in them there is a constant shifting of poses that lends interest to dancer and spectator. One of the most effective figures is the forward and back chassé-balance, undeniably simple yet sufficiently out of the ordinary to be of popular nature. This chassé-balance, at one of the important points, is displayed in photograph number two, which was especially posed for by Mlle. Pavlowa and M. Clustine.

This figure starts with the cavalier and his lady standing facing each other, and at a distance of several feet. The lady gives her left hand to her partner, at the same time dropping her right arm to her side, supporting the body on the right foot and pointing the toe of the right. The cavalier leans back, standing firmly upon the right foot, and with the heel of his left raised slightly from the floor he raises the hand of his lady to the height of his shoulder. In the position just described the lady and her escort are now ready for the forward part of the chassé-balance.

2. Another portion of the Gavotte Renaissance; forward and backward chassé

3. One bit of an effective figure in the Gavotte Renaissance. Shifting positions

To accomplish the figure with all the flourish essential each dancer strides forward on the left foot, which is carried along the floor instead of being lifted. The buoyancy with which this stride is taken gives it its proper character, and it should be accomplished with bodily lightness and spring. As the dancers reach the full limit of the forward stride—which should not be too long—they raise their left arms, as is depicted in photograph number two, and inclining their bodies forward permit only the toes of their right feet to touch the floor.

Photograph number three presents Mlle. Pavlowa and M. Clustine in a cross-over step which is catchy to watch, artistic to a degree and makes possible a most engaging dance figure. This particular step demands an easily held torse, looseness from the waist down without rigidity and a nice adjustment of all the arm and leg muscles. The Gavotte Renaissance is danced to the composition written by Philip I. Jacoby, of San Francisco, California, who is the third American composer to receive an individual cash prize of $500.

The Rythmikon

HISTORY will record the year 1914 as being the year of upheaval in all governmental and human activities. Even in music, revolutionary progress is being made in the field of education.

The advent of the Rythmikon has stirred the greatest musical educators, performers and conductors to pronounce it "the greatest musical invention of the age." By means of the Rythmikon any musical rhythm, no matter how complex, is presented both audibly and visibly, so that those beginning the study of music and those whose sense of time and rhythm is defective have in this instrument an infallible guide to lead them out of their difficulties. The impression made on the mind by the Rythmikon is so profound that in a short time the sense of time and rhythm is cultivated to an astonishing degree, rendering progress in study far more rapid. Some of the greatest artists have declared that through constant public playing, rhythmic faults creep into their work, and these very artists are enthusiastic welcomers of the Rythmikon as the only existing scientific means of re-quickening this sense, and is considered as an essential which in the future they will frequently use.

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Mlle. Anna Pavlowa

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In Some Greek Garden Long Ago

IN some Greek garden long ago
A sad-sweet maiden murmured long
That rosy roads must turn to snow
And Winter still the Summer's song.
"And what were all the gods," she said,
"If one could keep the love of men?
The bliss of Heaven if the dead
Might come returning here again?
For I would longer live," she cried,
"In some new shape, in some new soul!"
Then in her stated time she died;
And still the stated seasons roll.

And yet, Pavlowa, here it seemed
I saw the maiden seated so;
Pavlowa, was it you that dreamed
In some Greek garden long ago?

—Douglas Malloch

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